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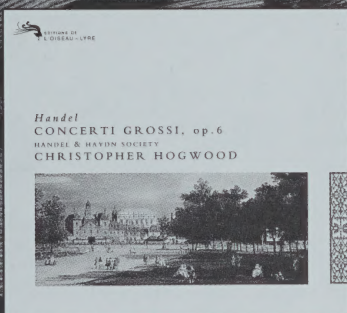


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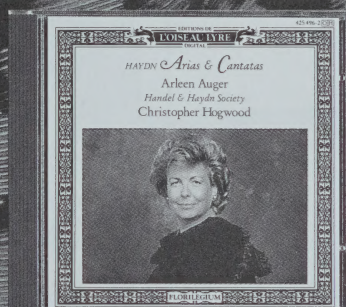
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The Handel & Haydn Society  
Christopher Hogwood, Artistic Director  
1993-1994 Season

Friday, February 18 at 8:00 p.m.  
Sunday, February 20 at 3:00 p.m.  
Symphony Hall, Boston

Christopher Hogwood, Conductor

Kyrie in D minor, K.341

Wolfgang Amadé Mozart

Serenade No.12 in C minor, K.388

Mozart

*Allegro*

*Andante*

*Menuetto in canone: Trio in canone al roverscio*

*Allegro*

INTERMISSION

Missa in B flat, "Harmoniemesse"

Franz Joseph Haydn

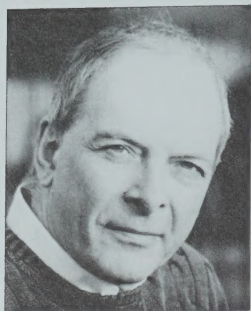
Sharon Baker, soprano  
Mary Westbrook-Geha, alto  
Curtis Rayam, tenor  
David Evitts, bass

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This concert is being recorded for broadcast by WGBH, 89.7 FM.



## CHRISTOPHER HOGWOOD, CONDUCTOR

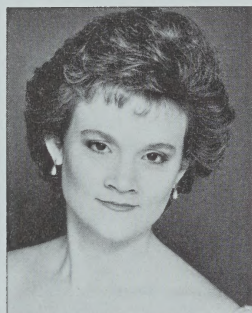


Christopher Hogwood is one of the world's most active conductors, and is internationally recognized as a pioneer in "historically informed performance." He is the founder of The Academy of Ancient Music, the first British orchestra formed to play

Baroque and Classical music on instruments appropriate to the period. He now shares with that orchestra a busy schedule of performances, touring, and recording. In America, in addition to being H&H Artistic Director, he is Principal Guest Conductor of The Saint Paul Chamber Orchestra, a

modern-instrument chamber ensemble. Mr. Hogwood has conducted many of the world's great orchestras; he is also active as an operatic conductor, and is a regular guest conductor of the Australian Opera. He enjoys a fine reputation as a harpsichordist and clavichord player, and is also a highly successful recording artist for London Records/L'Oiseau-Lyre. Despite his busy performing and recording schedule, Mr. Hogwood has also written a number of books, including his highly successful biography of Handel, published by Thames and Hudson. He holds an Honorary Doctorate from the University of Keele, is a Fellow of two colleges at Cambridge University, and holds International Professorships at the Royal Academy of Music and King's College, London.

## SHARON BAKER, SOPRANO



Sharon Baker is widely acclaimed as a singer of Baroque and contemporary music. She has performed as guest soloist with H&H in Bach's *B Minor Mass* at Lincoln Center, and in H&H's performances of *Messiah* the last two

seasons. She has also been soloist in music of

Mozart with Boston Baroque and in Handel oratorios with the Dallas Bach Society. She sang Mahler's *Third Symphony* with the Boston Philharmonic, and performed in the premiere of Philip Glass's opera *The Fall of the House of Usher*. She has also worked on the new Robert Aldridge opera, *Elmer Gantry*. Ms. Baker has appeared at the Tanglewood and Aspin Music Festivals, and has recorded music of Haydn and Handel on the Arabesque label, as well as Mozart's sacred music on the Harmonia Mundi USA label.

## MARY WESTBROOK-GEHA, MEZZO-SOPRANO



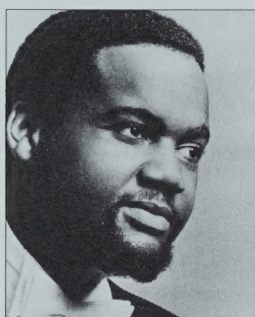
Mezzo-soprano Mary Westbrook-Geha has a distinguished career singing repertoire from the twelfth to the twentieth centuries, and has performed throughout the United States and Europe. She won highest praise internationally for her portrayal of Comelia in the now legendary

Peter Sellars production of Handel's *Giulio Cesare*, and has performed many other operatic roles. Ms. Westbrook-Geha is perhaps best known for her performances of Baroque music. She has been

soloist with Boston's Emmanuel Music in its cycle of Bach cantatas, and she frequently appears with the New England Bach Festival. She has performed and taught with the Bach Aria Group at its summer institute in New York state. In addition to her extensive Handelian repertoire, her repertoire also includes masses of Schubert, Mozart, Haydn, Beethoven, the Passions of Bach, and songs of Mahler, Brahms, Faure and Ravel. She has appeared with the Boston and San Francisco Symphonies, the Orchestra of St. Luke's, Choral Arts Society of Washington, DC, and summer festivals at Tanglewood, Caramoor, Marlboro, and the PepsiCo Summerfare. She most recently performed with H&H in the Society's 1993 production of *Messiah*.



## CURTIS RAYAM, TENOR



Curtis Rayam is a much sought-after operatic and concert tenor, performing in the United States and abroad. He has sung leading roles in traditional and contemporary operas throughout Europe including in Salzburg, Venice, Paris, Frankfurt,

Amsterdam, Berlin and Cologne. Mr. Rayam has performed the title roles in *Idomeneo* and *La Clemenza di Tito* in Japan. He performed the title role of *Damnation du Faust* for the Opera

Company of Philadelphia, in a production that was also televised. He also performed Faust for the Orlando Opera, *Il Ritorno di Ulisse* for the San Francisco Opera, and *Idomeneo* for the Greater Miami Opera. In concert, Mr. Rayam has been featured soloist with many major symphony orchestras and choral societies across the country. He has also performed at the Mostly Mozart Festival, the Winter Park and Baldwin-Wallace Bach Festivals, and Maryland Handel Festival. Mr. Rayam has recorded for Decca/London, and his televised performances in *Damnation du Faust* and in Houston Grand Opera's *Treemonisha* are available on videocassette. He last performed with H&H in 1992 performances of *La Clemenza di Tito*.

## DAVID EVITTS, BARITONE



David Evitts enjoys a wide-ranging career as both a concert and operatic soloist. He has sung extensively with opera companies and festivals throughout the United States and Europe. Mr. Evitts made his European debut in the French

premiere of Zimmermann's *Die Soldaten* with the Lyon Opera, and in December 1991 he debuted with the Opera de Nice in Johann Strauss's *The Gypsy Baron*. At PepsiCo Summerfare in 1988, he

was Bartolo in the Peter Sellars production of *Le Nozze di Figaro*, the role he repeated in New York, Paris and Boston, and on PBS' *Great Performances*. In concert appearances, he has sung with the Los Angeles Philharmonic, the National Symphony, and the Boston, Detroit, Baltimore, Houston, San Francisco, and Dallas symphony orchestras, among others. Mr. Evitts has also sung with the nation's leading oratorio societies, including five consecutive seasons with the New York Choral Society at Carnegie Hall. He has also performed with H&H, most recently in Haydn's *The Seasons* and Mozart's *Requiem* in 1991. He is featured on several recordings, including on the Sine Qua Non, Nonesuch, CBS Masterworks and GM labels.

## THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of renowned conductor Christopher Hogwood, and is a leader in "Historically Informed Performance." Founded in 1815, H&H is the oldest continuously performing arts organization in the United States. From its beginning, H&H has been at the musical forefront, performing several American premieres of Baroque and Classical works throughout the nineteenth century. The Society gave the first performance in America of *Messiah* in 1818, and has been performing the work every year since

1854. In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and sold-out performances across the country. H&H also offers a critically-acclaimed Chamber Series, with concerts this season at both Jordan Hall at New England Conservatory and Sanders Theatre in Cambridge. H&H's innovative educational program brings the enjoyment and knowledge of classical music to over 5,000 students in more than 40 schools throughout Massachusetts.



# HARMONIE IN MUSIC

Steven Ledbetter

## Wolfgang Amadé Mozart (1756–1791)

Kyrie in D minor, K. 341  
(thought to be composed in Munich,  
c. 1780–81, or Vienna, 1788–91)

Serenade No. 12 in C minor, K. 388  
(composed in Vienna, c. 1782)

## Joseph Haydn (1732–1809)

Missa in B flat, “*Harmoniemesse*”  
(composed in Eisenstadt, 1802)

To modern listeners, the word “harmony” normally refers to the sounding together of different pitches to make, ideally, a “concord of sweet sounds.” To an eighteenth-century audience, the term also referred to a kind of musical ensemble, made up of wind instruments in a wide variety of mixtures and in varying numbers. (English and French equivalents of the German term were common as well, but we shall employ the German spelling here, to distinguish the wind ensemble *Harmonie* from other meanings of the word.) A close study of the scores of orchestral works from the Classical era explains how this term came about: the main function played by the wind instrument in orchestral ensembles of the day was to sustain the chords of the basic harmony behind the articulated rhythm and melody that was normally given to the stringed instruments. Individual wind instruments might, from time to time, have a memorable solo, but as a group, the winds played sustained chords.

The term *Harmonie* could be used for an ensemble as small as a horn duo or as large as the dozen or so instruments required for some divertimenti or serenades. One typical ensemble was a sextet for horns and bassoons in pairs, topped off by a pair of oboes or clarinets. Other instruments were added as availability or the taste of patron or composer might dictate. As a separate ensemble, the *Harmonie* functioned most frequently to provide the entertainment music at parties given by the players’ aristocratic employer. Don Giovanni has his own *Harmonie* band play

favorite operatic excerpts while he is eating what turns out to be his last meal.

The tradition was extraordinarily widespread. In central Europe, active wind bands can be found from the beginning of the 18th century. One of Haydn’s earliest patrons, Count Morzin, had a *Harmonie* band for dinner music, so it can be said that Haydn composed for this kind of ensemble almost from the beginning of his career to the end. French wind bands, mostly in the service of some prince or other, made public appearances at the Concerts Spirituels in the 1760s and 1770s. In England, the wind ensemble was most often a military band, which played open-air concerts of popular character.

A new stage of *Harmonie* music began in the early 1780s when the emperor and several Viennese noblemen assembled a large wind ensemble, generally an octet (two each of oboes, clarinets, horns, and bassoons) with the finest professional musicians of the day. Such an ensemble could attract the interest of the greatest composers as well. Certainly Mozart’s large-scale serenades (K.375 and 388) were composed for one of them. The tradition died rather suddenly about 1800 when the Viennese nobles were no longer able to afford their private wind bands.

## MOZART’S C-MINOR SERENADE

As the foregoing description of the whole genre of music for winds might suggest, the ensemble was normally regarded as a form of lighter music, designed for entertainment, not for close attention by a concert audience interested in serious artistic matters. This fact sets Mozart’s C-minor serenade, with its strikingly sober character, apart from the entire tradition. We have no idea for what purpose the work may have been written and only a vague idea of its date. Mozart himself wrote 1782 on the first page of the manuscript, and this general date is corroborated by the paper on which it is written. It is quite possible that he wrote the work in anticipation of offering it to the emperor for his new *Harmonie* ensemble (at this time he also rearranged his E-flat serenade K.375 from six to eight instruments to match the size of the new ensemble), but if this was its purpose, the profound seriousness of this music would not have recommended itself to the emperor, who in fact



decided that his *Harmonie* should perform a repertory consisting of transcriptions of popular opera arias. The work never found its way into the imperial library. Mozart himself, justifiably proud of it, later rearranged the score for string quintet (K.406 [516b]), though this strips it of its wonderfully original instrumental coloration.

Aside from the sheer sobriety of its C-minor tonality, the serenade (or *Parthia*, as Mozart originally called it) also abandons in another respect the light character of most serenades. This comes in the avoidance of the suite-like series of dance movements that was typical in the serenade; in fact this work consists of just four movements, arranged in the normal pattern for a symphony, as if Mozart were determined to elevate this genre of “social entertainment” music to the level of the most serious instrumental music of the day, a possibility reinforced by the music’s tempestuous and passionate moods.

#### MOZART’S MYSTERIOUS KYRIE

For years Mozart longed to escape from Salzburg, an artistic backwater where he felt stifled. An opportunity seemed at hand when, in the autumn of 1780, he received a commission from Elector Carl Theodor in Munich for an opera. *Idomeneo* was the result. After taking part in the premiere in January 1781, Mozart remained in Munich until March, where he hoped to attract enough attention to be offered a position. This meant, among other things, displaying his ability in every kind of composition that might be called for. So, to show his strengths in the field of church music, he composed a Kyrie in D minor (K.341 [368a]). Or so, at least, Mozart scholarship has held for many decades. But there is, in fact, no evidence of when he wrote this music; the only reason for assigning it to Munich is that Mozart called for clarinets, which were not available in Salzburg. Unfortunately the composer’s autograph score is lost; this might bear a date and would, in any case, reveal some information from an examination of the paper on which it was written. The new Mozart edition suggests that the work dates from the last three years of the composer’s life, a time when Mozart was evidently taking an interest again in church music.

What a magnificent Mass in D minor there would be if he had extended the power and imagination of this single movement to a complete setting of the Ordinary! The Kyrie, strikingly in the same key as his Requiem, is one of Mozart’s finest

sacred compositions. From the very first measures the notable prominence of the wind band — first as punctuation, later as color contrast and thematic carrier — gives this movement a dark color and broad solemnity unlike any of Mozart’s sacred music except perhaps passages from the two great torsos of the Mass in C minor and the Requiem. If, perchance, he ever contemplated a D-minor Mass as well, we would have here a third great torso — far briefer than the other two — to place alongside them.



Wind band; silhouette on gold ground, 1791

#### HAYDN’S HARMONIE MASS

Haydn’s *Harmoniemesse* marks the end of a great career. The composer was seventy when he finished it, and although he lived another six and a half years, he never completed another major work. Still, the *Harmonie Mass* is a fitting capstone to a life of unparalleled imaginative achievement.

Upon the death in 1790 of his longtime employer Prince Nikolaus Esterházy, Haydn moved into his own home in Vienna. Though officially still in the service of the family, he lived in semi-retirement, spending the summer months in Eisenstadt, where he evidently had lodgings in the castle. One of the few obligations that remained after Haydn’s return from his last London visit in 1795 was to compose a Mass every summer for the name-day (September 8) of the Princess Maria Hermenegilde. Between 1796 and 1802 he composed six such works; these, along with the two oratorios and the nine string quartets of Opus 76 and Opus 77 constitute the bulk of his work during the period — a rich treasury of late compositions.

By 1802, after completing *The Seasons*, Haydn was exhausted. Though in previous years



he had composed the name-day Mass in as little as six weeks, he started early in 1802 — certainly by mid-April — in order to be sure that he would finish it in time. He even anticipated another large work “if God wills”: evidently an oratorio on the subject of the Last Judgment, a counterpart to *The Creation*. But both the composer and his intended poet Wieland proved too old and weak to pursue the project. On June 14, Haydn noted in a letter to the prince, “I am laboring *wearily* on the new Mass, though I am *anxious* whether I shall receive any applause for it.” Perhaps in response, the prince named an Assistant Kapellmeister in mid-August to help out the seventy-year old master.

The performance on September 8 was, as always, directed by Haydn. A visiting diplomat who attended the service wrote in his diary:

Superb Mass, excellent new music by the famous Haydn and directed by him (he is still in the service of the Prince).—Nothing could be more beautiful or better played. After [a reception], an immense and magnificent dinner . . . music during the meal. A toast to the Princess proposed by the Prince, with a response of fanfares and canons—several more toasts, including one to me, and one to Haydn, who was dining with us and which I proposed.

How gratifying to see Haydn transformed from the former musician in livery who ate with the other servants to honored “artist-in-residence” at the Prince’s table and subject of a toast by a visiting ambassador. Haydn must have informed the Prince about this time that he was not up to producing any more such works.

For the rest of his life, Haydn lived in his house in Vienna, loved by all who knew him as a man of warm heart and wit, honored by the entire musical world as the greatest living composer, but lacking the strength to attempt another large work. The *Harmonie Mass* remains, for all practical purposes, the last work from his pen.

Haydn ended his magnificent series of symphonies in 1795 with his final London concerts. But he did not give up writing symphonically. Indeed, the six late Masses, although they call for chorus and soloists in addition to orchestra, clearly manifest symphonic structures. Haydn simply directed whatever creative drive he continued to feel for symphonic writing to these elaborate choral-orchestral works.

The normal musical practice in the Viennese Mass of the period called for the longer portions of

the Mass Ordinary (the Gloria and Credo in particular) to be broken into several movements each. The Credo, for example, was normally divided into three or four sections, with a slow, usually hushed, movement beginning at the words “Et incarnatus est” (corresponding to the point at which the worshippers were to kneel), then a much faster movement at “Et resurrexit” (when the worshippers resume their seats). The closing words, beginning with “Et vitam venturi” were traditionally set as a fugue. It can hardly surprise us to find the most renowned symphonist of the day laying out the four movements of the Credo with all of the standard features of a typical four-movement symphony.

But Haydn does more than this. He also converted the Kyrie/Gloria and Sanctus/Agnus Dei pairs into other “symphonies,” slightly freer, at the beginning and end of the Mass. In each of these “choral symphonies,” the tempo and key of the first movement and the finale are in character with his instrumental symphonies. The middle movements allow somewhat greater freedom, but that, too, is entirely in accord with Haydn’s practice in the orchestral symphonies.

What is truly marvelous in the last six Masses is the way Haydn finds a fresh musical character every time he returns to the genre. The personality of each of the last six Masses is entirely different from the others. And that brings us, in particular, to the *Harmonie Mass* and its unusual title.

The nickname is not Haydn’s own, nor is it devoid of ambiguity. On the face of it, a title like *Harmoniemesse* might suggest a Mass accompanied entirely by wind instruments, like Bruckner’s magnificent E-minor Mass. In fact, nothing more is intended by the phrase in this case than to describe a Mass setting that has an unusually large wind ensemble in the orchestral make-up. The wind ensemble at Eisenstadt had recently been expanded, and Haydn took advantage of the available players. The name was first used — or at least, first written down — decades after Haydn’s death by a librarian working at Eisenstadt; he may have learned it from the older players in the ensemble, who could have taken part in the premiere. In any case, this glorious work effectively closes one of the great careers in music with suitable jubilation.

— Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra



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 Noel Vazquez, *tenor*  
 Donald Wilkinson, Emery Stephens, *basses*



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## VOCAL TEXTS

### Kyrie in D Minor, K. 341

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

### Missa in B Flat, "Harmoniemesse"

#### Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

#### Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te.

Glory be to God on high, and on earth peace to men of good will. We praise thee, we bless thee, we worship thee, we glorify thee.

Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, rex coelestis, Deus pater omnipotens. Domine fili unigenite Jesu Christe. Domine Deus, agnus Dei, filius patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dextram patris, miserere nobis.

We give thanks to thee for thy great glory. O Lord God, heavenly king, God the father almighty. O Lord, the only begotten Son, Jesus Christ. Lord God, lamb of God, son of the father. Thou that taketh away the sins of the world, have mercy upon us. Thou that taketh away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe. Cum sancto spiritu in gloria Dei patris, Amen.

For thou alone art holy, thou alone art the Lord, thou alone, Christ, art most high. With the Holy Ghost in the glory of God the father, Amen.

#### Credo

Credo in unum Deum, patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, filium Dei unigenitum et ex patre natum ante omnia secula.

Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum consubstantialem patri, per quem omnia facta sunt, Qui propter nos homines et propter nostram salutem descendit de coelis.

I believe in one God, the father Almighty, maker of heaven and earth and of all things visible and invisible. And in one Lord, Jesus Christ, the only begotten son of God, begotten of his father before all worlds. God of God, light of light, very God of very God, begotten, not made, being of one substance with the father, by whom all things were made, who for us men and for our salvation came down from heaven

Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man. And was crucified also for us under Pontius Pilate, suffered and was buried.



---

Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram patris, et iterum venturus est cum gloria judicare vivos et mortuos, cuius regni non erit finis. Et in Spiritum Sanctum Dominum et vivificantem, qui ex patre filioque procedit. Qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum et expecto resurrectionem mortuorum et vitam venturi seculi. Amen.

#### Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

#### Benedictus

Benedictus qui venit in nomine Domini. Osanna in excelsis.

#### Agnus Dei

Agnus Dei qui tollis peccata mundi miserere nobis. Agnus Dei qui tollis peccata mundi miserere nobis. Agnus Dei qui tollis peccata mundi dona nobis pacem.

And the third day He rose again according to the Scriptures, and ascended into heaven, and sitteth at the right hand of the Father, and he shall come again with glory to judge both the living and the dead, whose kingdom shall have no end. I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the father and the son, who with the father and the son together is worshiped and glorified, who spake by the Prophets. I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead and the life of the world to come, Amen.

Holy, holy, holy, Lord God of hosts, heaven and earth are full of Thy glory. Hosanna in the highest.

Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

Lamb of God that taketh away the sins of the world, have mercy upon us. Lamb of God that taketh away the sins of the world, have mercy upon us. Lamb of God that taketh away the sins of the world grant us peace.

---

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Each season, our phone representatives may contact you about subscription renewal deadlines or your participation in our Annual Fund campaign. When the phone staff is calling you, they feel as if they are guests in your home, and will be happy to call back if they have reached you at an inconvenient time. They are here to be helpful to you, and look forward to speaking with you.



# UPCOMING H&H CONCERTS

## *Symphony Hall Series*

### **Beethoven Festival**

April 8 and 10, 1994

*April 7 at Veterans Memorial Auditorium,  
Providence*

Symphony No. 6, "Pastoral"

Piano Concerto No. 4

Symphony No. 5

Christopher Hogwood conducting

Robert Levin, fortepiano

### **Spring Suites**

April 22 and 24, 1994

Bach: Orchestral Suites No. 1 and 3

Telemann: *Water Music*

Telemann: *Don Quixote*

Daniel Stepner directing

## *Chamber Series at Jordan Hall and Sanders Theatre*

### **Schubert Abend**

March 6 (ST) and 11 (JH)

*Lieder*; partsongs, and chamber music

Charles Fisk, fortepiano

### **Handel Anthems and Cantatas**

May 13 (JH) and 15 (ST)

Chandos Anthems and  
selected cantatas

John Finney directing

Sharon Baker, soprano;

Stephen Hammer, oboe

The Chamber Series is sponsored by

WCRB, 102.5 FM.

## *And coming in June . . .*

**Vivaldi's *Four Seasons*** and other Baroque masterpieces

June 27 and 29 at Symphony Hall

Stanley Ritchie directing

**FOR TICKETS OR MORE INFORMATION,  
CALL THE H&H BOX OFFICE AT (617) 266-3605**

# H&H

## *A Beethoven Extravaganza*

Join H&H for a very special event in April, as Christopher Hogwood leads the H&H orchestra in an all-Beethoven program, featuring Symphonies No. 5 and 6, and Piano Concerto No. 4. Virtuoso pianist Robert Levin, well-known to H&H audiences, is guest soloist. This program is a partial recreation of Beethoven's legendary Akademie in 1808, at which he performed several compositions and gave the Viennese premiere of these three great works.

*Friday, April 8 at 8:00 p.m.*

*Sunday, April 10 at 3:00 p.m.*

*Symphony Hall, Boston*

*Thursday, April 7 at 8:00 p.m.*

*Veterans Memorial Auditorium, Providence, RI*



Following performances in Boston and Providence, H&H is the centerpiece of a historic Beethoven Festival in Milwaukee, WI, at which Mr. Hogwood will conduct the H&H orchestra, Mr. Levin and the Wisconsin Conservatory Chamber Singers in a full recreation of the entire 1808 Akademie — a musical event that Beethoven scholar Owen Jander calls "the most amazing concert in the history of Western music."

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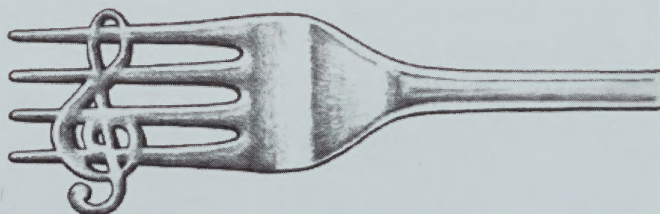
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


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Brasileirinho, Bambule, and Jorge Arce and Humano*

## 7. MONDAY

5:00: Chamber music and music of Brasileirinho. 8:00: Voices and Rhythms from Mexico, Argentina, Venezuela, Brazil, Cuba, and Puerto Rico. With Clara Sandler, soprano, and Giovanni Hidalgo, conga

## 8. TUESDAY

Noon: Ray Santos speaks on Afro-Cuban and Afro-Caribbean music. 5:00 p.m. Art and folk songs from Argentina, Puerto Rico, Cuba, Mexico and Brazil with D'Anna Fortunato, mezzo-soprano.  
8:00 p.m. NEC Jazz Big Band with George Russell and Ray Santos, plus the NEC Brazilian Ensemble

## 9. WEDNESDAY

5:00 p.m. Piano and guitar music of Argentina, Cuba, and Brazil with Patricia Zander, piano, David Leisner, guitar, and Claudio Ragazzi, guitar. 8:00 p.m. NEC Chorus and Wind Ensemble.  
Music from Mexico, Cuba, Argentina, and Brazil, with Kenneth Radnofsky, saxophone.  
Boston premieres of works of Leo Brouwer (Cuba), Eril Oña (Argentina), and Osvaldo Golijov (Argentina)

## 10. THURSDAY

5:00 p.m. Panel "What do you mean, Latin American?" 7:00 p.m. Tango lesson.  
8:00 p.m. NEC Symphony Orchestra and NEC Honors Piano Trio. Dances of Argentina, Cuba, and Mexico with Danel and María. 10:00 p.m. Dance to the music of Bambule and Jorge Arce and Humano

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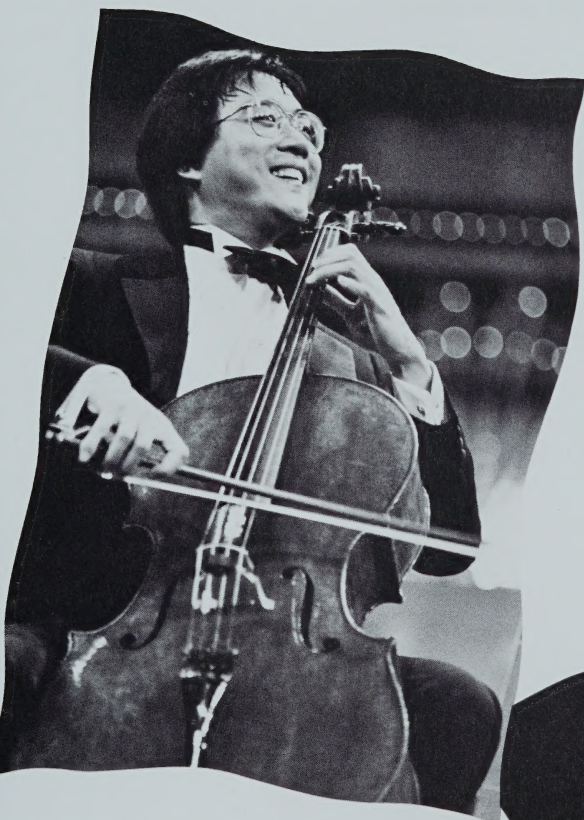
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